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Notes on the Liturgy

By the Rt. Rev. Msgr. J. Gerald Kealy, D.D.



O organist is unfamiliar with that element of the Roman Mass called the Sequence. It is met with in the Masses of Easter, Pentecost, Corpus Christi, Seven Dolors and in Requiem Masses. A short explanation of the Sequence may prove of interest. The explanation also provides opportunity to speak of the Sequence in relation to Masses for the Dead which organists are so frequently called upon to sing.

If we look at the prayers that occur between the Epistle and the Gospel of the ordinary Mass, we notice that following the Gradual there occurs the following:

Alleluja, alleluja.
A psalm verse
A third alleluja.

When this was sung the last syllable of the second and third alleluias was prolonged by a series of notes. This was called a neum or a melodic phrase sung to a single syllable especially at the end of a clause. This final prolongation, interpreted as a cry of joy, was also known as the 'jubilus', the 'jubilatio' or the 'sequentia'

(sequence). St. Augustine explains in beautiful terms its mystical meaning. "He who sings the 'jubilus'" he writes, "does not express himself by words; he gives forth a joyous sound not put into words. Transported by joy he does not make use of expressions which are powerless to express his sentiments; he breaks out into song without using words. His song makes known his joy too great for words to express." St. Jerome too writes to the same effect. "We sing the 'jubilus' because we cannot put into words or syllables or letters how much we ought to praise God." Medieval writers repeat this explanation. One writes: "When we sing the alleluja we rejoice rather than sing and we prolong one short syllable of this venerable word into several neums so that the mind of the listener may be filled with awe by this pleasing sound and raised to the abode where the saints rejoice in glory."

Due to the scarcity of manuscripts in that early period it devolved upon the choir to know from memory much of the musical text. This was particularly difficult, however, in the case of the 'jubilus' which contained so many notes. In consequence some artificial device was found necessary to obviate this difficulty. The notes

were fitted to some simple prose composition, each syllable to correspond to one of the notes of the 'jubilus'. These compositions were called Sequences (from the Latin word meaning 'to follow') because they followed the Gradual. They were also called 'prosae' (prose compositions) because they did not follow the strict laws of poetry or hymnody but were arranged in a kind of free measure, without regular accent and free from the rules of quantity. We see the first traces of this practice of inserting words into the text as early as the X century. In the following centuries Sequences became extremely popular so that almost every Mass had its proper Sequence. This was particularly the case in France, England and Germany. Italy and Spain, however, did not readily admit them into the Liturgy. We must remember that these centuries witnessed an extraordinary flowering of piety which expressed itself in popular devotions. A great number of our liturgical and extra-liturgical practices have their origin in this period—processions, Stations of the Cross, etc. It is the period of ornate medieval rites. The Sequences provided one opportunity of manifesting this popular piety. In consequence the simple prose compositions of earlier days developed into lengthy hymns all expressive of a simple yet deep faith and devotion; many of them of stately beauty yet others again naive and puerile and out of harmony with the dignity of the liturgy. There was need of some revision which was undertaken at the time of the Council of Trent and showed itself in the revised Missal issued in 1570 by Pius V.

Of the great number of Sequences previously found in the Missal only four were retained; the Victimae Paschali Laudes at Easter, the Veni Sancte Spiritus at Pentecost, the Lauda Sion for the feast of Corpus Christi and the Dies Irae for funeral Masses. Later on a fifth Sequence, the Stabat Mater for the feast of the Seven Dolours, was added, though its composition and liturgical use date from the thirteenth century. Undoubtedly these five were the best though there may be some regret that some others were not retained.

The 'Dies Irae' for Requiem Masses has been well described as "the highest ornament of sacred poetry and the most precious jewel of the Latin church." It is generally (though not with absolute certainty) attributed to the Franciscan Thomas of Celano, the friend and biographer of St. Francis of Assisi. The principal difficulty it presents to organists and choir directors is its length. The Gregorian melody itself is of extreme simplicity in keeping with the principle that those parts of the Mass intended to be sung by the people should be in

notation easy of rendition. Despite the fact that there are at least six decisions of the Congregation of Rites ordering that the Dies Irae be sung at Requiem High Masses, is it not a pity that this magnificent hymn is sometimes omitted, curtailed or shamefully mutilated because of unseemly haste. If the melody does present difficulties could not part of the text be sung in a recitative tone to the accompaniment of the organ. But a little practice will convince the organist that the melody is not difficult. And in the grade schools this simple appealing melody might be taught the children of the upper grades in order that they might become familiar with one of the most beautiful compositions of the liturgy.

The question of the 'Dies Irae' naturally leads to a consideration of other chants of the Requiem Mass that concern the organist or choir director.

There is such a solemn, moving and pathetic beauty in the structure of the Mass for the Dead that it is little less than tragic when it is lost sight of through ignorance or disregard of the prescriptions of the Church. In pleading accents the Church offers the adorable Victim and Her own prayer of praise, begging God to accept them for the souls whose memory is commemorated that day, asking God to grant that from death they may pass to life. We have but to read the text of a Requiem Mass and to learn its appealing beauty and we shall understand more clearly the propriety of carrying out the recommendations of the Church with regard to the chanted portions. A few suggestions may be of service.

The organ may be played to accompany the voices but should be silent when the chant ceases. Interludes or preludes are out of place. The Proper of the Mass should be sung. It may be chanted in a recitative manner but it should be in a clear and intelligible voice. The Laus tibi Christe should not be sung at the conclusion of the Gospel (nor at any High Mass). At Funeral Masses the entire Response 'Libera me, Domine' should be sung at the Absolution, following the Mass. It is proper for the choir to sing the triple petition, 'Kyrie eleison, Christe eleison, Kyrie eleison.' At these Masses the choir should learn to sing the "In paradisum" which is sung as the body of the deceased is borne from the Church. It is a prayer of great beauty and sung to the seventh mode which is characterized by a certain rapidity of movement expressive of the joyful confidence of the Spouse of Christ as She pleads for the soul which has gone before the judgment-seat of God. It is sure out of harmony

(Please turn to page 75)

Helpful Hints for Organizers of School Orchestras

By Joseph A. Krainik

THE TEACHER AND CONDUCTOR



HE study of music as a part of our educational system is now an established fact. Its wholesome and cultural influence upon the mind and the morale of a child is recognized by our foremost educators and also by the great leaders in business, industry and science. Music is not only the science of harmonical sounds, and the artistic combination and rendition of these sounds so calculated as to please the ear, but good music expresses feelings and sentiments which can only be rivalled by religion and poetry.

The best age at which to begin a child's music education cannot be positively stated, as so much depends upon the natural inclinations a child has towards music. Sometime between the ages of eight and twelve years a disposition towards music will awaken in the child and then it is that the teacher's work to foster and cultivate this disposition may begin. Naturally, exceptional talent or genius in music, will probably show itself at a much earlier age. The duty then devolves upon the parent to choose the best private teacher available. The progress of an exceptionally gifted child in music will be greatly retarded if it will have to depend solely on the music instruction it receives in school.

Music in the schools is taught as "one" of the subjects of a well rounded out educational program and no more nor less time can be spent on it than on other subjects, therefore in cases of unusual music talent private instruction should be recommended.

The requisites of a music teacher in the schools are somewhat different than those of a private teacher. He will have the problem of class instruction, for one, to contend with; there will also be many other problems growing out of the "group" instruction idea which will have to be met and solved in an entirely different way than in private instruction. Mainly, the teacher should be competent, a thorough musician, a conscientious worker, and possess the faculty to impart musical knowledge with clearness and tactfully maintain strict discipline in the classroom.

Where the music teacher must also act as conductor of the orchestra, additional qualifications are necessary. It is ideal, if the conductor has only the orchestra class, however there are few schools which can afford to maintain a separate teacher for the stringed instruments,

another for the woodwinds, and still another for the brasses and percussion. The program where one teacher takes care of all the music teaching, is somewhat as follows: Two rehearsals of one hour each with the full orchestra. The remaining three days being spent with group ensembles, strings one, woodwinds on another day, brass and percussion on the remaining day. No class should last more than an hour, as it tires the performers especially on the woodwinds and brasses. The remaining hours of each teaching day are usually filled with class teaching of the individual instruments.

The conductor of a school orchestra should be one who can both command the respect of the players and also inspire enthusiasm in them, for the music which is being rehearsed or performed.

A fundamental knowledge of the laws of harmony is necessary in order to conduct an orchestra intelligently. Also familiarity with the pitch, compass and peculiarities of the various instruments of the orchestra is very necessary. Ability to read the full score of the composition that is being rehearsed is very essential, for in that way errors on the part of any performer may be detected at a glance. Unfortunately as yet, there are not many full scores published to the present day school editions of orchestra music. However, of recent years publishers are adding full scores to some of the orchestral publications. Where there is no full score published a conductor can help himself very much by using the piano accompaniment and cueing in important solos and passages into this part. A correct understanding of the tempos of a standard composition also a sensitive comprehension of the spirit of the composition is obligatory on the part of the conductor so that he can effectively interpret the composer's intention. Yet, although a conductor may possess all of the above enumerated requirements and he have not the proper temperament to lead and guide a body of young players his efforts may be doomed to failure.

A quiet, even temperament, presence of mind and a careful preparation of the compositions to be rehearsed (studying the single parts separately) will almost always insure a successful rehearsal.

Another item of importance is the marking of time. A baton of light weight should be chosen, the best is a hollywood stick about eighteen inches long. The time should be marked in a most distinct manner without any

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**His Eminence, George Cardinal Mundelein,
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Excerpts from the Cardinal's letters:

December 12th, 1924—

"The CAECILIA deserves every commendation and encouragement, for it is practically 'a voice crying in the wilderness.' I know of no other monthly periodical in the English language amidst the great multitude of publication that espouses the cause of sacred music and brings to our notice those compositions that are in harmony with the wishes and regulations of Pope Pius X of saintly memory.

" . . . your efforts merit and obtain every encouragement, for there are but few like you devoting your talents and efforts to the cause of real church music, and unless your numbers grow, the beauty and impressiveness of the Church's liturgy is bound to suffer in the years to come."

June, 1925—

" . . . We are happy to welcome it (The CAECILIA) to the sacred precincts of our Seminary . . .

"We commend it to our clergy and our sisterhoods, for we feel that in supporting it . . . we are helping to safeguard a precious inheritance that has come to us from the first ages of the Church."

unnecessary flourishes in the air. The various beats should not be too short or hasty for by elision the tempo in a prolonged movement becomes accelerated; neither should they be dragging nor uncertain for thereby the tempo at the end becomes slower and slower as if gradually retarded. The whole length of the arm should very rarely be used in conducting. The portion extending from the elbow to the fingers or even from the wrist is sufficient. In very quick movements like Presto and Allegro Furioso, one single down beat in a measure is all that is necessary.

Accented notes or chords should be pointed out with a short and abrupt motion. Piano and Pianissimo passages should be directed in a quiet, steady manner, while Forte and For-

tissimo passages must be directed with more vigor and energy sometimes employing both right and left hand to better emphasize the volume of sound required. Care, however, should be taken not to increase or diminish the Tempo when only more volume of sound is required. Alterations in speed such as Rallentando, Accelerando, etc., must be gradually approached by prompt, clear cut beats, preferably one or even two measures before the actual change; gradually slackening or increasing the speed. Connections of the different movements in a compositions of varied tempos require much attention. The changes of time and tempo must work smoothly one into another without any hesitation, and with a perfect precision. In conclusion we may say that the best rendition of any composition by a larger body of performers depends on the attack at the beginning and upon the finished close. The attack of the different parts at the commencement of a composition should be simultaneous and the close whether Forte or Pianissimo ought to be clean and finished without any ragged ends being heard after the final beat has been given.

Below is a list of books* which can be profitably read by aspirants to conductorship of school orchestras:

Technique of the Baton—Stoessel.
Conducting—Berlioz.
Modern Orchestration—Kling.
Modern Orchestra—Widor.
Scoring for an Orchestra—Vincent.
Practical Instrumentation—Borch.
Musical Form—Pauer.
Musical Form—Peterson.
Form in Music—Anger.
Elementary Harmony—Orem.
Harmonizing Simplified—Sheperd.
Tone Relations—Goethius.

The Vespers of the Blessed Virgin Mary

By E. Langer

(translated from the German for the Caecilia by M. G.)

(Concluded)

To show how the holy Mary is entirely the work of God, the Church intones for her children the psalm: "*Nisi Dominus aedificaverit domum; in vanum laboraverunt qui aedificant eam.*" (Unless the Lord build the house, they labor in vain who build it.) In the antiphon "*per annum*" we hear the Savior calling upon His Mother:

Iam hiems transit, imber abiit et recessit, surge, amica, mea, et veni.

Now is the winter past, the rain is over and gone; arise, my friend, and come.

It is God calling, as it were, to holy Mary. The time of delay before the Incarnation is likened to the winter; but that time has passed,—"Now, is the winter fled." All the cold drizzling rain that falls in the winter time is over and gone. During the winter heavy clouds shut out the face of the sun and make the days very cold. The sun is the light of this visible world; but during the winter, that is, the delay before the Incarnation, and while God was sending afflictions, like cold showers upon the earth, then the light of His Face was hidden. Now, however, when the time of the Incarnation is at hand God says to holy Mary: "The winter is fled, the rain is over and gone. Arise, my beloved, and come." In the Latin, we know that the word for "beloved"—*amica*—is feminine, and thus is easily referable to Mary. The eighth tone is assigned to this antiphon and psalm.

During Advent the antiphon reads:

Dabit ei Dominus sedem David patris ejus, et regnabit in aeternum.

The Lord shall give unto him the throne of his father David, and he shall reign forever and ever.

The promise that the glory of the house of David would be restored, was fulfilled in the Son of Mary. As an arrow in the hand of the mighty, He was, as it were, banished from His heavenly throne. (Verse 5.) In Him, behold the inheritance of the Lord, and the fruit of the womb, a reward. (Verse 6.) He is the man who will not be confounded (Verse 8) for His kingdom endureth forever. The fourth tone is assigned to this antiphon and psalm, and here expresses admiration for the greatness of the posterity of David.

The antiphon to the fourth psalm after Advent is:

Germinavit radix Jesse, orta est stella ex Jacob, virgo peperit Salvatorem. Te laudamus, Deus noster.

The root of Jesse hath budded forth, the star is risen out of Jacob, a Virgin hath brought forth the Saviour. We praise Thee, O, our God!

Like so many others, this antiphon accentuates that all the prophecies relative to the Messiah being fulfilled in Jesus Christ was not merely a natural development of things, a result of human ingenuity, but it was an act of the omnipotent Will of God. Jesus was the house which He built, Jacob was the city which He guarded when the Star of Jacob arose. This psalm and antiphon are in the first tone.

V.

The fifth psalm is again a psalm of praise, similar to the second, having in this place, however, a more sublime source. Before it was

praise for having been exalted out of lowliness, now it is a song of gratitude and praise for peace and other gifts bestowed. The second psalm was as the praise of the children of earth, this one seems to be the praise of the inhabitants of Heaven. The antiphon "*per annum*" to this psalm is:

Speciosa facta es, et suavis in deliciis tuis, sancta Dei Genitrix.

Thou wast made beautiful and sweet in thy delights, O holy Mother of God.

"Was made" so strikingly expresses the power of God, as also the exercise of that omnipotent power with regard to Mary. It is said "she was made beautiful," not that she made herself beautiful, nor that she became beautiful, or that she helped to make herself beautiful, but "Thou wast made beautiful," etc. We believe that thy Divine Son her glory and the plenitude of her delights as "was made flesh" and that thou wast "made beautiful." At the instant of thy conception and because of thy conception "thou wast made beautiful and sweet in thy delights," even to God Himself. "O holy Mother of God,"—so sings the Church. And thy Son, according to the Nicene Creed, "for us men and for our salvation became incarnate by the Holy Ghost of the Virgin Mary, and was made man." Thou wast made beautiful, He was made possible. Oh, how admirable the conception of the Mother, how adorable the conception of the Son! The fourth tone, expressive of admiration, is here again repeated.

During Advent the antiphon to the fifth psalm is:

Ecce ancilla Domini: fiat mihi secundum verbum tuum.

Behold the handmaid of the Lord: be it done unto me according to thy word.

While we contemplate the act of humility here practiced by the Blessed Virgin, we see that, at the same time she saw herself exalted, she humbled herself, and lowered herself into the abyss of her own nothingness, proclaiming herself to be the handmaid of God, Who was actually making Himself her Son. "*Ecce ancilla Domini.*" It was this humility that gained for her so exalted an honor: "*Quia respexit humilitatem ancillae suae.*" (For He hath regarded the humility of His handmaid.) Owing to the clear insight the Blessed Virgin had into the prophecies of holy scripture and the intimate knowledge she knew perfectly well all the sufferings and ill-treatment her Divine Son was to meet with in His lifetime and at His death, and therefore, by offering herself to be His handmaid, she undoubtedly meant to offer herself to be the inseparable companion of all His labors and hardships. She thus submitted herself with like resignation and cheerfulness on the one hand to her exaltation of Mother of God, and on the other to becoming

the partner of the sufferings of her Divine Son." The eighth tone, expressing calmness and repose, which was employed to interpret the meaning of the first and third psalms, here brings them all to a satisfactory close.

After Advent the antiphon to the fifth psalm is:

Ecce Maria genuit nobis Salvatorem, quem Joannes videns exclamavit dicens: Ecce Agnus Dei, ecce qui tollit peccata mundi.

In connection with this antiphon the "Jerusalem" of the psalm will appear as the poor human race, so much in need of a Redeemer, to whom the Mother of God gave the Divine Lamb, Who would take away their sins, and restore to them peace and their eternal inheritances. This song of praise of redeemed mankind the Church has clothed with the musical form of the second tone, which not unfrequently breathes seriousness, and even sorrow, but is likewise capable of expressing tender devotion.

Reviewing the series of antiphons as they occur in the Vespers of the Blessed Virgin Mary, we readily discern the connection of the antiphons with one another and to the psalms belonging to them.—During Advent the solicitations of the Angel Gabriel for the Son of God with Mary are proposed for our reflection from beginning to end. The first antiphon relates the mission of the Angel, the three following, his conversation with Mary, and the last, Mary's acquiescence to the Divine Will.

In the first antiphon after Advent we admire the greatness of the mystery of the Incarnation of the Son of God;—in the three following this mystery is represented to us by various prophecies from the Old Testament; the last, in the words of the great precursor, discloses to us the real significance of Him Who was given to us through Mary.

The antiphons of the Vespers "de beata,—per annum" show a similar development of thought. The first shows us the holy Mother of God upon earth, the odor of her sanctity ascending to her Son; the three following tell, with intensified enthusiasm, of her exaltation from earth to Heaven,—the second, namely, speaks of the protection of God for her, while upon this earth, and of her elevation to the dignity of becoming His Mother; in the third, Mary herself tells of her blessedness in being brought into the bridal chamber of her Son, on account of her interior, spiritual beauty, notwithstanding that she was of the poor human race; in the fourth, her Son invites her to come to His Mother, for now the time of separation, the winter of her earthly life, is passed and gone. In the fifth antiphon, finally, we see Mary in the splendor of Queen of Heaven.

Tudor Music*

By G. Kirkham Jones

*This article has been specially written for young people, to be read either by them or to them.



HENRY THE EIGHTH (early years):

Henry the viii sonne of Kyng Henry vii beganne his reigne the xxii daie of April, in the yere of our Lorde, 1509, and in xviii yere of his bodily age . . . he was proclaimed by the blast of a Trumpett in the citie of London, the xxiii daie of the saied monethe, with muche gladnes and rejoysing of the people . . . every daie had there Dirige and Masse songe by a Prelate mitered.

Whatever this king became in later years, there can be little doubt that in his earlier years he was 'an amiable and accomplished Prince,' a great patron and lover of music, and a composer of some merit. He is said to have composed several songs and two complete Services, which were sung in his Chapel Royal:

The whole Courte remoued to Wyndesore than begynnyng of his (Henry viii's) progress, exercising hym self daily in shottynge, singing, damnsyng, wrastelyng, casting of the barre, playng at the recorders, flute, virginals, and in setting of songes, makynge of ballettes, and dyd sett ii godly masses, every of them fyue partes which were songe oftentimes in hys Chapel and afterwardes in diuorse other places . . . he never wrote well but scrawled so that his hande was scarce legible.

HENRY VIII—COMPOSER.

One of the king's songs was 'Pastyme with good compayne,' and a few bars of it are here printed. This song was mentioned by the famous Latimer in a sermon he preached before Edward VI., and can be seen in a manuscript now in the British Museum:

Ex. 1.

He and his friends often sang this and other similar songs with melodies so easy that 'plowmen whistled them o'er the burrowed land':

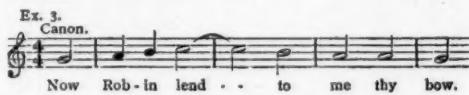
The king had in him (Sir Peter Carew), great pleasure as well as for his noble qualities as for his singing. For the king himself being much delighted to sing and Sir Peter having a pleasant voice, the king would often use him to sing with certain songs they call Freemen Songs as namely 'By the bancke as I lay.'

Ex. 2.

*From "S. M. R."—March, 1928.

These 'Freemen Songs' appear to have been simple songs for 'Three' and not 'Free' men to sing in round or canon form. Careless pronunciation made 'three' sound like 'free.'

Such another 'pleasant roundelay' is 'Now Robin lend to me thy bow':



and Cornysshe's 'A, Robyn, gentil Robyn.'

The parts come in something like a round or canon, quaint and simple are the tunes and harmonies. There is no instrumental accompaniment. I am not sure that the singers in Tudor times sang either as sweetly or as accurately as our present-day singers do. Of course there were no records in those days, but I am sure they enjoyed their own music in their own way quite as much as we do ours.

A VENETIAN EMBASSY.

In May, 1515, a number of very important people came from Venice, then one of the richest and most powerful cities in Europe, on an embassy to the court of Henry VIII. There were May-day celebrations at Greenwich, where there was then a royal palace. After dining at this palace, the guests visited many rooms, in which they noticed organs, virginals, flutes, and other musical instruments. The English courtiers heard that Sagudino, secretary to the Venetian Embassy, was a skilled musician.

They asked him to play, and it is reported that he did so for a long time, and 'bore himself bravely.' He was much praised, and told that the king would like to hear him for he (the king) practiced music daily.

This is what the ambassadors thought of Henry and his new music (I think you must make some allowance for the gratitude of guests and the flattery of courtiers). First, the chief ambassador to the Doge (or Duke) of Venice:

He (Henry VIII.) is so gifted and adorned with mental accomplishments of every sort that we believe him to have few equals in the world. He speaks English, French, and Latin; understands Italian well; plays on almost every instrument and composes fairly; is prudent and sage, and free from every vice.

Now the secretary:

He is courageous, an excellent musician, plays the virginals well, is learned for his age and station, and has many other endowments and good parts.

Now an ambassador:

He speaks English, French, Latin, and a little Italian; plays well on the lute and virginals; sings from the book at sight; draws the bow with greater strength than any man in England, and jousts marvelously.

We attended High Mass which was chanted by the Bishop of Durham with a superb and noble descant choir.

It was sung by His Majesty's Choristers whose voices are really rather divine than human; they did not sing but rejoiced; and as for the deep bass voices, I don't they have their equal in the world.

PAGEANTS AND PROGRESSES.

Henry VIII. (and Queen Elizabeth after him) was especially fond of giving costly and brilliant entertainments at Court, inviting the 'highest in the land' of his own Kingdom, and of the chief European States. He was fond, too, of going on State journeys not only to the Courts of other lands, but of travelling leisurely from one great house of a wealthy or noble subject to another.

He travelled in splendid style with a vast train of servants, among whom were always the Court musicians.

In 1526 orders were given that six choir boys and six gentlemen of the Chapel Royal were to attend all royal journeys and progresses, and daily to perform 'A Masse to Oure Ladye.'

So gradually it became the fashion for the chief personages to imitate the sovereign, and to form and maintain bands of musicians who sang or played sacred music (like the Chapel Royal) and secular music (songs and dances), and we find that many of the Tudor mansions had special places, called 'musicians' galleries,' in the chief room or hall.

(to be continued)

NOTES ON THE LITURGY

(Continued from page 70)

with the mind of the Church to choose another hymn in preference to the pleading prayer of the Church: "May the Angels conduct thee to Paradise; may the Martyrs receive thee at thy coming, and lead thee into the holy city of Jerusalem. May the chorus of Angels receive thee and may thou have eternal rest with Lazarus the former poor man."

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A partial list of the contents is as follows:

HYMNS FOR THE SEASONS

Advent — Christmas — Epiphany — Lent
Easter — Ascension — Pentecost.

HYMNS FOR THE FEASTS

Holy Trinity — Corpus Christi — Blessed
Sacrament — Sacred Heart — Holy Name —
Precious Blood — Blessed Virgin — St.
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